




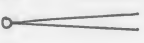
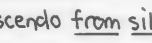







**Ian Shanahan.(rev.1984.)**

**FOR LAWRENCE DOBELL : —**

**~ PASTELS ~  
for solo clarinet in A.—**

# NOTES FOR THE PERFORMER:

1. It is preferable for the piece to be played in an auditorium where much resonance can be obtained, and where the "echo in the distance" effects and wide dynamic ranges are perceptible to the audience. The performer should be fairly well separated from the audience. The total duration of the piece is approximately 5' 15".
2. Regarding accidentals, the "dotted-line" barlines function as conventional barlines. Many precautionary accidentals are also used.
3.  indicates a succession of notes to be played as rapidly as possible.  denotes an extremely short acciaccatura.
4.  denotes a pause longer than the usual .  denotes a short pause. Exact durations are left to the performer.
5. Increasing dynamic intensity from left to right: ppp+ ppp pp+ pp p+ p mp+ mp mf mf+ f f+ ff ff+ fff fff+ .  
ppp means as soft as possible - almost inaudible.  
poss.
6.  denotes a crescendo from silence.  denotes a diminuendo to silence.
7.  and  have their usual meanings: - staccatissimo [extremely short] and tenuto [to be held for the full duration, or slightly longer], respectively. No accents or stresses are to be given unless otherwise directed.
8. Unless otherwise indicated, all aspects of vibrato are left to the performer. However, vibrato, if used at all when not indicated, should be employed with considerable discretion throughout the piece.
9. In trills, the two notes involved should be trilled as rapidly as possible.
10. "Subtle changes" concerning fluttertonguing [*flz.* ] denotes as imperceptible a transition as possible, roughly where shown, from gentle fluttertonguing to normal non-fluttertongued tone, and then vice-versa, as indicated. Here, the vibrato should commence just prior to the non-fluttertongued tone and should serve as an aid in disguising the first transition. This vibrato should be moderate in speed (but not wide) and should progress smoothly to non-vibrato before the B<sup>b</sup> is played. For the transition back to gentle fluttertonguing, vibrato should not be employed at all, but after fluttertonguing is attained, the gentle fluttertonguing should become rougher in quality, and this effect (as well as all others here) must be readily perceived by the audience.  
"Growl" means to force the fluttertonguing with the diaphragm into a very rough growling sound, suddenly, at the end of the note, as indicated.
11.  denotes downward pitch-bending (with embouchure and/or shading), like a sigh [with diminuendo as the tone is bent, so that the end of the bent tone is not emphasized]. The tone should be bent approximately a semitone, and only towards the very end of the note, as indicated. The effect must be readily perceived by the audience.
12.  denotes a special case of pitch-bending to be executed thus: Firstly, the note is played "straight" [without any pitch-bending or vibrato]. The note is then "wavered" (with embouchure and/or shading) slowly at first, approximately a quarter-tone flat from the written F<sup>#</sup> [not unlike a wide vibrato]. The waver is then gradually accelerated until it is quite fast. This is maintained briefly, and then the whole procedure is reversed, as shown. The written F<sup>#</sup> is then quickly "bent up" at the end of the note (with embouchure and/or shading) - exactly how much is left to the performer - and the written C<sup>#</sup> is then immediately articulated staccando, as shown. Exact details concerning duration of wavered and unwavered tone, speed of waver, timbre etc. are left to the performer. The effects must be readily perceived by the audience.
13. Concerning singing [humming] into the clarinet in addition to playing, what is indicated is merely an approximate contour giving only a rough guide to the pitches sung (which sound a min. 3rd lower than written, as for the clarinet in A). The second occurrence of this device should be considerably varied from the first with respect to pitch. (Also note the different placing of dynamics between the two occurrences). Male players may perhaps find "falsetto" more comfortable to use, whilst female players (sopranos in particular) may find a shift of the whole contour up in pitch more comfortable whenever the singing occurs. The desired overall timbre should be a kind of smooth, wailing sound which is always changing in a subtle manner. The voice, starting from silence, should always be well blended with the normal played clarinet sound. Note also that the singing should die away to silence before the played F<sup>#</sup> starts to waver - see n. 12 - as shown. Precise details of vocal timbre are left to the performer. The effects must be readily perceived by the audience.
14. The [Soprano] clarinet in B<sup>b</sup> can be used to play this piece instead of the clarinet in A only if the latter is unobtainable, in which case the singing [humming] - see n. 13 - should be adjusted accordingly. Please observe and consider all directions, and enjoy the music.

# ~ PASTELS ~

## — FOR SOLO CLARINET in A.

Ian Shanahan. (1982, revised 1984.)

*Senza misura, with absolute serenity.* ♩ = ca. 45.

Clarinet in A.

*Echo, infinitely calm.*

*Tense.* ♩ = ca. 50.

*non vibrato.*

*liberamente.*

*Lively.* ♩ = ca. 130.

*Like a chattering bird, rhythmically precise.* *Rapidly, liberamente.*

*a tempo.*

♩ = ca. 130.]

*Rall. un poco.* ----- //

*Subtle changes.* ♩ = ca. 45, subito.

*Like a chattering bird, rhythmically precise.* ♩ = ca. 130.

*Echo in the distance.*

*Rall. un pochiss.* ----- //

*a tempo, rhythmically precise.*

♩ = ca. 130.]

*Rapidly, liberamente.*

Ecstatic. ♩ = ca. 145.

Accelerando. -----

Handwritten musical notation for the first system, featuring a treble clef and a series of eighth notes with dynamic markings *mp*, *mf*, *f*, and *f+*.

Handwritten musical notation for the second system, including tempo markings like *ca. 160* and *ca. 170, subito*, and dynamic markings like *ff* and *fff+*.

Handwritten musical notation for the third system, featuring a vocal line with *non vibrato* and *liberamente* markings, and a piano line with dynamic markings like *pp*, *ff*, and *mf*.

Handwritten musical notation for the fourth system, including the instruction *Echo in the distance* and tempo markings like *ca. 55* and *ca. 45*.

Handwritten musical notation for the fifth system, featuring a vocal line with *distant, clear, bell-like* markings and a piano line with dynamic markings like *mf*, *p*, and *ppp*.

Handwritten musical notation for the sixth system, including the instruction *Echo, infinitely calm* and tempo markings like *ca. 45* and *ca. 145*.

Handwritten musical notation for the seventh system, featuring a vocal line with *tenuto* and *Ecstatic* markings, and a piano line with dynamic markings like *mp*, *sfz*, and *mf*.

**FINE.** [ca. 5'15"]

*In Stanahan.*

Sydney, AUSTRALIA, July 1982 / revised April 1984.